BOSTON PUBLIC LIBRARY
3 9999 05536 999 3

- no. 91

3 000 000 [illegible] - no. 92

3000 000 8811161 - no. 93

3000 000 8811162 - no. 94

Digitized by the Internet Archive
in 2012 with funding from
Boston Public Library

http://www.archive.org/details/newsletter93musi

MUSIC LIBRARY ASSOCIATION
NEW ENGLAND CHAPTER

nemla-nemla-nemla-nemla-nemla-nemla-nemla-nemla-nemla-nemla-nemla-nemla-nemla-nemla-nemla-nemla-nemla-nemla-nemla-nemla

NEWSLETTER NO. 93 MARCH 1992

nemla-nemla-nemla-nemla-nemla-nemla-nemla-nemla-nemla-nemla-nemla-nemla-nemla-nemla-nemla-nemla-nemla-nemla-nemla-nemla

Published quarterly in September, December, March, and June. Address all correspondence concerning editorial matters to Michelle Koth, Editor, c/o Yale University Music Library, P.O. Box 5469, Yale Station, New Haven, CT 06520-5469. Inquiries concerning subscription and membership should be addressed to Lisa Redpath, 160 Dana Ave., Hyde Park, MA 02136. Free to members. Regular Personal Membership: $6.00. Student and Retired Membership: $4.00. Membership year runs September to August.

nemla-nemla-nemla-nemla-nemla-nemla-nemla-nemla-nemla-nemla-nemla-nemla-nemla-nemla-nemla-nemla-nemla-nemla-nemla-nemla

Music Library Association * New England Chapter
Spring Meeting
Friday-Saturday, May 8-9, 1992
Bates College, Lewiston, Maine

Friday, May 8:	
Afternoon:	Early registration, Olin Arts Center Rehearsals for NEMLA Concert at Olin; Tours of Ladd Library, American Audio Listening Facilities
3:00	**Concert/demonstration of Wolff organ in Chapel** Marion Anderson, Professor of Music
8:00	**Concert, Olin Arts Center** Frank Glazer, artist in residence, former Chair of Piano Department at Eastman School of Music
	Reception: at Matthews, 11 Mountain Ave.
Saturday, May 9:	
9:00-9:45	Registration (coffee/juice/pastries (breakfast!)) (Muskie Archives)
9:45-10:00	**Welcoming Remarks**
10:00-10:30	**Music Collections in Maine Libraries: A Panel** Bates College: Paula Matthews; Bowdoin College: Priscilla McCarty; Colby College: Tony Hess; University of Maine system: Tom Zantow; Bagadeuce Lending Library; Portland Public Library; Bangor Public Library
10:30-11:30	**Avoiding the Black Hole Syndrome: Authority Control and Other Access Issues for Music in an Online Catalog** Sharon Saunders, Bates College; Katherine Kott, Automated Services Librarian, Bates College
11:30-12:00	**NEMLA Business Meeting**
12:00-1:00	**Lunch** (Muskie Archives)
1:00-1:30	Tours of Ladd Library, Chapel, Wolff organ
1:45-3:30	**Instrument Makers in Maine** (Olin Arts Center) George Rubino, bows and strings; Robert Beacham, violin maker; Rodney Regier, piano-forte, harpsichord, and keyboards (Bilson instruments)
3:30-4:00	**Coffee**
4:00-5:00	**NEMLA Concert: Music Librarians Playing Music**
5:00-6:30	Reception (Olin Arts Center (Art Museum open))

The NEMLA Spring Meeting will be held at Bates College, Friday evening and Saturday, May 8-9, 1992. It promises to be an interesting and varied program. Paula Matthews and Sharon Saunders at Bates College are to be commended (and thanked) for their hard work in planning and arranging the meeting. You will find the preliminary program on p. 1, directions to Bates College and accommodations information on p. 3 and the registration form on p. 14. Maps will be sent in a separate mailing along with the program for Friday night's concert. Also, don't forget to vote. It's Spring Election time! You'll find the slate of candidates in this issue, on p. 4, and the ballot on p. 14 (with the Spring Meeting registration form). Descriptions of the offices to be filled can be found in the December 1991 NEMLA Newsletter. Many thanks to the Nominating Committee (Ken Crilly, chair, Paula Hickner, and Tom Zantow) for their work in getting together the slate of candidates. Please note that the registration forms must be sent in by **Thursday, April 23** and the election ballot by **Friday, May 1.**

******From the Chair******

HAVE YOU GOT WHAT IT TAKES?

Do you crave excitement, notoriety, contact with fellow music librarians, and the thrill of handling piles of paper? Then the Publication Committee needs you! The new 9th edition of the Directory will be the major challenge for the Committee this year and the long-awaited NEMLA resource directory will also be in the works. And you could be part of it all! Publication Committee chair Richard Slapsys, who will be responsible for production oversight and final editing, needs able-minded committee members to collect data, collate information, follow up on delinquent entries, and help in refining the final product. Interested? Contact: Richard Slapsys (O'Leary Library, University of Lowell, Lowell, MA 01854 (508) 934-4593/4554; FAX (508) 934-3015) or Tish Brennan (Adams Library, Rhode Island College, Providence, RI 02908 (401) 456-8125, Internet: FACBRENNAN@ric.edu, Bitnet: pbb@ricvm). Don't delay--join today!

Tish Brennan, NEMLA Chair

Holly Mockovak, 1993 MLA Program Committee Chair, announces that the 1993 Annual Meeting will be in San Francisco from February 3-7. The elegant St. Francis Hotel, located on Union Square in the heart of the city, will serve as the conference site. Work on program content continues, with planning well underway for plenary sessions on the documentation of the history of computer music, an evaluation of current access tools for information on music, and on oral history. The Roundtable for Sheet Music has recently been formed, making it the nineteenth such forum for open discussion and information sharing that take place during the conference week. The local arrangements Committee is working on an array of tours which range from a short architectural walking tour to a day-long excursion into wine country. Information on all aspects of the meeting will appear in future issues of this newsletter. In the meantime, inquiries are welcome.

Holly Mockovak, 1993 Program Chair, Mugar Library, Boston University, Boston, MA 02215 (617) 353-3705 (e-mail: mockovak@bu-pub.bu.edu)

******NEMLA PROGRAMMING COMMITTEE******

During MLA in Baltimore, several chapter members got together for breakfast on two separate occasions to discuss matters relating to membership and programming. The productive talks led to a proposal to form a programming committee based on a rotational appointment by the chapter Chair. What follows defines the committee's composition and tenure of appointment:

> The NEMLA Programming Committee is a standing committee composed of members of the chapter who are appointed by the Chair on a rotational basis to assist the Vice-Chair in planning programs for the bi-annual chapter meetings. The committee consists of three members who each serve a 1 1/2 year (i.e. three-meeting) term. The rotation is such that one members leaves the committee to allow a new member to join every six months. The composition of the committee must reflect the interests of both technical and public services for both public and academic library sectors. The committee is chaired by the Vice-Chair.

In the interests of establishing a rotational membership pattern at the outset, only one member in the initial configuration will serve the full term. Two members, therefore, will serve partial terms--one a six month (or one-meeting) term and the other a one year (or two-meeting) term. Members of the chapters who are interested in serving on this important committee are encouraged to contact Tish Brennan.

Suzanne Risley, NEMLA Vice-Chair/Chair-Elect

******NEMLA RESOURCE GUIDE******

Many chapter members will recall a survey that was taken two or three years ago asking individuals to identify areas of expertise in which they felt they might be able to lend assistance as resource people, not only to NEMLA colleagues, but perhaps particularly to librarians in the region who are not music specialists but who, nonetheless, find themselves responsible for music material in their libraries. While the project was unavoidably stalled for a time, we are now in the position to go ahead and complete the task of compiling the guide and releasing it as an official NEMLA publication, as originally planned. However, as we are a couple years down the road with it at this point, updated information will need to be gathered. When you receive the June 1993 issue of NEMLA newsletter, the results of the original survey will be attached for you to review and update. New NEMLA members will be asked for their input for inclusion in the finished product, as well.

Suzanne Risley, NEMLA Vice-Chair/Chair-Elect

DIRECTIONS TO THE OLIN ARTS CENTER, BATES COLLEGE

From the Maine Turnpike, take Exit 13 (Lewiston). Go straight after the tollgate. At the end of the ramp, turn right onto Route 196 (Lisbon Street). At the 4th light, turn right onto East Avenue (Route 202 and 4 North). Go through 3 lights and turn left at the 4th light onto Russell Street. Go through one light and take your next left, (approximately 1/10 mile) you will see the Olin Arts Center on your left. Turn left into the parking lot.

ACCOMMODATIONS

Farnham House Bed & Breakfast
520 Main St
Lewiston, Maine 04240
(207) 782-9495

Evening of May 8th (includes BIG breakfast)

1. Room A — Queen size bed, cable TV, large sofa
   $31.00 single
   $45.00 double
2. Room B — Double bed, regular TV
   $30.00 single
   $37.50 double
3. Room C — $30.00 single
   There is a sitting room, with TV, between Rooms C & D
4. Room D — $30.00 single
5. Room E — Queen size bed, 4 poster bed, cable TV, fireplace, phone
   $45.00 single
   $55.00 double
6. Room F — Double bed
   $30.00 single
   $37.50 double
7. Room G — Queen size bed, cable TV
   $38.00 single
   $45.00 double
8. Room H — 2 Queen size beds
   $45.00 single
   $55.00 double
   $70.00 quad
9. Room I — Double bed, cable TV, private bathroom
   $45.00 single
   $55.00 double

Rooms A-H share 3 bathrooms in hallway.

As the Bed & Breakfast fills up, Paula Matthews will help find accommodations on campus. Call Paula at (207) 786-6266 (e-mail: pmatthews@bat.bates.edu) (FAX: (207) 786-6055)

Paula also advises that on-campus housing (free, in students houses, not huge dorms, but real student type houses on a residential street) will be available if you contact her directly. The number of rooms available will not be known until the end of April. Paula says that the bed & breakfast is nice, but if people want a private bathroom, motels, (all within driving but not walking distance), are also available:

Coastline Inn
170 Center St
Auburn (Rte. 4)
(207) 784-1331
$43.16 single
$49.46 double
Plus tax

Journey's End
516 Pleasant St
Lewiston
(207) 782-6558
$39.88 per room
Plus tax

Ramada Inn
490 Pleasant St
Lewiston
(207) 784-2331
$56.00 single
$66.00 double
Plus tax

SPRING ELECTION CANDIDATES PROFILES

CANDIDATES FOR VICE-CHAIR/CHAIR-ELECT

ANN CALDWELL

Professional experience: Non-Print Catalog Librarian, Brown University, 1990-; Cataloger, Sibley Music Library, Eastman School of Music, 1979-1990; Humanities Cataloger, Virginia Polytechnic Institute and State University, 1976-1979.

Education: MLS, University of Pittsburgh
MFA, Carnegie Mellon University
BM, Hartt School of Music, University of Hartford

Professional activities: Music Library Association; Chair, MLA Working group on types of compositions in uniform titles (1989-); Chair, MLA Automation subcommittee (1991-); Chair, MLA Education committee (1987-1989): coordinator of 1988 pre-conference on Archives; coordinator of 1989 pre-conference on Music in an Online Environment; Music OCLC Users Group (1978-): past MOUG Secretary/Newsletter Editor; compiler, Best of MOUG, 1st-2nd editions; New York State/Ontario Chapter MLA (1979-1990); past chapter secretary/treasurer; New England Chapter MLA (1990-); Online Audio Visual Catalogers (1989-); American Library Association (1976-)

JIM FARRINGTON

Professional experience: Music Librarian, Wesleyan University, 1986-

Education: MS, University of Illinois, Urbana-Champaign (Library and information science)
MM, Florida State University (Musicology)
BM, SUNY-Potsdam (Musical studies)

Professional activities: Music Library Association; Preservation Committee (1987-); Subcommittee on sound recordings preservation; Publications committee (1988-1992); Music library facilities subcommittee (1987-1990); New England Chapter; Host and local arrangements, Spring 1988 meeting; Sound recordings ILL committee; Membership committee, co-chair (1990-); Association for Recorded Sound Collections; Music OCLC Users Group; NOTIS Music Users Group; Northeast NOTIS Music Users Group; Editor, MLA Newsletter (1988-); "Putting Dastgah-ha, Didjeridoos, and the Diga Rhythm Band in the Music Library : Collecting World Music (1992 MLA national meeting); "House of Toys : Collecting New Media" (1992 MLA Pre-Conference); "Vinyl and Tape" (part of panel on sound recordings preservation, NEMLA Fall 1991 meeting); many other presentations and publications.

CANDIDATES FOR MEMBER-AT-LARGE

JOY PILE

Professional experience: Music Catalog Librarian, Middlebury College.
Previously, Project Cataloger at the Stephen Foster Memorial, University of Pittsburgh; Cataloging Assistant at Smith College.

Education: MLS, University of Rhode Island
MM, University of Massachusetts
BA, American University

Professional activities: Music Library Association; Panel member in Pre-conference on "Music manuscripts, archives and special collections"; Working group on genre terms; Working group on electronic music access; Women and music roundtable; Panel member for pre-conference workshop on cataloging for small academic libraries.

MICHELLE KOTH

Professional experience: Catalog Librarian, Music Library, Yale University, 1990-; Assistant Librarian, Music Library, Indiana University: Title II-C Associated Music Libraries Group recon project, 1987-1990 (Project Coordinator, October 1988-June 1990)

Education: MLS, Indiana University (Music specialization)
MM, Bowling Green State University (Music history)
BM, University of Wisconsin-Stevens Point (Music education)

Professional activities: Music Library Association (1987-); MLA Working group on types of compositions in uniform titles (1990-); Music OCLC Users Group (1988-); MOUG Education committee (1991-); Online Audiovisual Catalogers (1992-); NOTIS Music Users Group (1991-); local arrangements and programming for Fall 1991 NEMLA meeting; Northeast NOTIS Music Users Group (1991-); New England Chapter MLA (1990-); NEMLA Newsletter Editor (Sept. 1991-); Midwest Chapter MLA (1987-1990); Midwest Chapter Cataloging Committee (1989-1990); presented an informal session on music recon, MOUG meeting, 1990 (paper to be published in Cataloging & Classification Quarterly, March 1992); presented plenary session paper "OCLC and RLIN: Parallel Paths, Divergent Goals", MOUG meeting, 1992; independent status in the NACO-Music Project.

****DUES REMINDER****

A red asterisk on your mailing label means that your dues are payable at this time. A regular membership in NEMLA is $6.00 per year, student or retired memberships are $4.00, and institutional memberships are $8.00. Please make checks payable to NEMLA and send them to Lisa Redpath, 160 Dana Ave., Hyde Park, MA 02136. Thank you!

NEMLA MEMBERS IN THE NEWS

Elisa Birdseye-Clark, Reference Librarian, Music Department of the Boston Public Library, presented a viola recital Feb. 14, at the Swedenborg Chapel in Cambridge, Mass. Three works received their world premieres, David Owen's "Fantasy on a Celtic carol," an arrangement of Debussy's "Clair de lune," for flute, harp, and viola by S.M. Clark, and the "Passacaglia suite" for solo viola by Dennis Leclaire. She will be taping these pieces and Benjamin Britten's "Lachrymae" for the WGBH radio program "Off the record" in March.

Michael Ochs, Music Librarian, Harvard, was elected President-Elect of the Music Library Association. Congratulations!

Pat Fisken, Dartmouth, was appointed the new MLA Placement Officer, replacing outgoing **Paula Matthews**, who has done a terrific job!

Carol Tatian, Brown University, was appointed to the MLA Board as Member-At-Large.

NEMLA was well represented at this year's national MLA, Music OCLC Users Group, and Pre-Conference on Small Academic Music Libraries meetings:

Jim Farrington, Wesleyan University, presented a paper, "Putting Dastgah-ha, Didjeridoos, and the Diga Rhythm Band in the Library: Collection World Music" as part of MLA Plenary Session I : World Music in the Music Library. He also gave the paper "House of Toys: Collecting New Media" at a small group session at the Pre-Conference.

Candice Feldt, Tufts University, chaired the first meeting of MLA Technical Services Roundtable at the MLA meeting.

Michelle Koth, Yale University, presented a paper entitled "OCLC and RLIN: Parallel Paths, Divergent Goals" at the Music OCLC Users Group meeting.

Jerry McBride, Middlebury College, presented a proposal paper and led a discussion on "Changes to 04X Fields in MARC Records for Bibliographic Description" at the MARC Formats Subcommittee.

Joy Pile, Middlebury College, served as panel member in the Pre-Conference workshop on cataloging for small academic libraries.

Ross Wood, Wellesley College, presented the keynote address at the Pre-conference. His speech was entitled "Waving or Drowning? Strategies for Survival in the Nineties."

Several NEMLA members served as panel members in the three Ask MLA sessions: Ask MLA I "Getting to know the Music Library Association": **Paula Matthews**, Bates College; Ask MLA II "Collection Development and Acquisitions": **Linda Solow Blotner**, Hartt School of Music and **Brad Short**, Brandeis University; Ask MLA III "Issues in Public Service": **Nina Davis-Millis** (MIT) was moderator.

****MLA MEETING REPORTS****

Several NEMLA members volunteered to report on the 1992 MLA meeting sessions they attended. The editor thanks everyone who contributed reports.

Plenary Session I : World Music in the Music Library

The first plenary session of the 1992 MLA meeting was sponsored by the World Music Roundtable. Don L. Roberts, Northwestern University, served as moderator. In his opening remarks, he outlined the four main themes of the session: reference, collection development, access, and sound archives. Each speaker addressed one of these themes.

Philip Vandermeer, University of Maryland, spoke on "Ethnomusicology and the Music Library : Implications for Reference Service." He described the burgeoning of world music study among academics in the United States, and asserted that both academic and public libraries must be prepared to deal with the issue of diversity in their respective settings. Music librarians must be willing to gain a basic knowledge of world music/ethnomusicology and become familiar with terminology of the field. Vandermeer described the historical definition of "ethnomusicology" and "world music" and the present acceptance of a more encompassing definition involving the study of past and present musics, including contemporary art and popular music. In order to provide adequate reference service, the music librarian must be cognizant of the basics of the field in order to conduct an intelligent reference interview, and must recognize the need to direct users to the sources of other disciplines such as anthropology and psychology. The field is burdened by the widening list of what ethnomusicologists study and teach coupled with a lack of up-to-date reference tools, although both Garland and Norton have new publications in development. In summary, Vandermeer exhorted music librarians to learn about the field; learn standard reference sources and consider developing new sources; be willing to become a generalist; broaden the collection and evaluate how the collection is organized; and to be creative and open.

Jim Farrington, Wesleyan University, then addressed "Putting Dastgah-ha, Didjeridoos, and the Diga Rhythm Band in the Library : Collecting World Music." Libraries must first develop clear collection development policies for

world music materials, with institutional structure and course offerings influential in the decision process of what to collect. In public libraries, location and clientele will be the determining factors. Librarians must also decide how broad or narrow a geographic region to cover. The most specialized areas of a world music collection are usually course or clientele driven. Most libraries will at least want to sample a variety of traditional styles, and the UNESCO and Nonesuch Explorer record series provide just such an overview. Farrington mentioned several other sources of collection possibilities for recordings (Folkways, Smithsonian), books (Cambridge, Garland, University of Chicago), videos (JVC Anthology of Music and Dance), music education (World Music Press), and scores. Materials are often difficult to obtain. Small print runs, trade agreements, currency fluctuations, poor quality, and the lack of bibliographic and source lists all conspire against collection development efforts. Sources such as journals and newsletters can be of help in learning what is currently being published. Farrington further suggested that libraries seek out local (or other) experts, including students from other countries, to assist with selection and acquisitions. Specialized vendors, such as Original Music, can be invaluable aids in finding materials, Ask travellers to pick up materials while abroad, but be aware that paper and cassette quality in other parts of the world is generally poor. Farrington concluded by stating that consumer interest in world music has caught the interest of publishers, and that the availability of materials is better than ever.

Deborah Pierce, University of Washington, followed with "Providing Access to World Music Materials : Tips, Tidbits, and Other Thoughts." She began by describing the problem facing the cataloger of world music materials, such as items lacking basic bibliographic information, language barriers, lack of knowledge of the culture or instruments represented by the item, non-acknowledgment of performers, and the scarcity of helpful reference tools for materials. Pierce suggests that music librarians draw on local experts such as faculty and students for assistance in dealing with materials, or develop a cooperative cataloging and exchange program with another library. Catalogers can also refer to standard reference tools such as New Grove and New Grove/Musical Instruments for information, and request publishers' catalog information about the materials from the acquisition librarian. Catalogers should also learn more about the world music field. In order to provide adequate access to world music materials, librarians can keep in mind the results of a recent survey which revealed that users search these materials most often in this order: by country, performer/title, cultural group, genre, instrument, tribe or cultural group, other cultural points. The MARC code includes field 043 (geographic area code) which may improve online searches. Catalogers can employ LC and Dewey classification schemes for access, or use Murdoch numbers. Pierce described the Murdoch classification scheme, and showed examples of a modified Murdoch classification used in her library. Librarians may also need to develop non-traditional subject headings to provide better access to world music materials, Collection size and staffing, however, often determine the type and extent of access provided for world music in a library.

Finally, Louise Spear, UCLA, concluded the session with "Two for the Price of One : The Music Library and the Ethnomusicology Archive." She gave an overview of the development of world music archives, a concept made possible by the invention of recording media, which in turn led scholars to collect field recordings. The first archive opened in Vienna in 1899. In the United States, major archives were founded at Columbia (1936), Indiana University (1948), and the Library of Congress (1948). Spear described the typical holdings of an ethnomusicology archive, which usually holds unpublished recordings and field recordings, often on fragile cylinders. Preservation of such holdings requires careful attention, and grant-funded cataloging and preservation projects are underway in several archives. These projects have led to or will result in published materials, such as guides and recordings of world music. At UCLA, undergraduates in the new degree program in ethnomusicology will be expected to make use of the archives. Archives, in fact, are used by a broad spectrum of users for a variety of reasons, and many find that field recordings bring them closer to their cultural roots than do commercial recordings. Archives must be accessible both physically and bibliographically to as many potential users as possible. Online databases provide one source of access to collections that can lead to increased use of archives. Spear concluded by urging music librarians and archivists to open better lines of communication in the future.

Several handouts accompanied each of the presentations, including useful bibliographies on reference sources and selection tools. The session proved highly informative and practical, and inspirational to those of us who have yet to collect much in the way of world music materials.

Carolyn A. Johnson
Connecticut College

Plenary Session II : Doing the Right Thing : Professional Ethics and the Music Librarian

The plenary session on ethics was sponsored by the MLA Social Responsibilities Roundtable and moderated by Carolyn Rabson, Oberlin College. Rabson's opening remarks pointed to the relevance of examining the issues of professional ethics at a time when the historically neutral stance maintained by librarians is being challenged by the increasing complexity of our personal and professional lives.

The keynote speaker was Maureen Pastine, director of Central University Libraries, Southern Methodist University. Pastine opened her address by posing the question suggested by the title of the plenary session--What is the right thing? How do we consider and then reconcile personal and institutional value systems within the context of our jobs? Might there be consequences for freedom of access? Should

librarians and libraries be held liable for potential harm to users because of the unrestricted availability of information in our libraries? Self-destructive acts such as suicide, and sensitive and controversial issues such as abortion were held up as examples for consideration.

A widening array of minority and multi-cultural issues also posed difficult dilemmas to librarians, who today serve a much more diverse clientele. Pastine feels that it is of primary importance for us to acknowledge the significance of interpersonal communications within the profession--that it is essential for librarians to be able to maintain a certain level of respect of and tolerance for other views. She questioned if we are truly ready to face the increasing complexities of a global society, with a climate highly charged by continuing political, social, and sexual revolutions.

Pastine also touched upon the effects of the information explosion that has resulted from the ever-increasing and far-reaching capabilities of advancing technology. Relatively speaking, she suggested that our responsibilities as librarians need to expand now to include the education of our users in evaluating information.

The intricate nature of the difficulties faced today by librarians makes the identification of appropriate ethical standards ever more problematic. Pastine pointed out that ALS's 1981 Code of Ethic is now moving toward revision. From 1939 to 1975 to 1981, the codes have consistently changed emphases--from individual to institutional and back to individual focuses, respectively. A new group was recently formed within ALA, a Strategic Vision Task Force, which is charged with the responsibility of establishing values for the profession. At this time, not much consensus has been reached. However, Pastine stressed the importance of codifying values for the purpose of providing a model for ethical professional behavior, one which might provide limits to behavior and serve to justify actions. She pointed out that the absence of any standard for professional conduct could, for example, lead to ongoing mishandling of situations that exist in any work environment, such as personnel crises and conflicts of interest. Moreover, standards certainly cannot be enforced in any way if they are non-existent.

A myriad array of standards and guidelines has already been defined, as Pastine effectively illustrated by reciting a lengthy list of professional organizations (MLA not among them, and in fact cited by Pastine as one of the few professional organizations without a code of ethics). We do not suffer from a lack of models. However, a major stumbling block in the field of librarianship continues to be the extent to which it is perceived as a profession. Referring to an article by Herbert S. White (White, H.S. "White Papers: What Should Be Our 'Professional' Issues?" Library Journal 116, no. 19 (15 Nov. 1991): 58-59), Pastine reinforced the position that it is necessary to examine issues of recruitment to the profession, appropriate education, adequate compensation, and professional empowerment. Scrutiny of the educational process should also include an examination of continuing education and professional development. In other words, librarians need to come to terms with some essential identity issues--both self-imposed and external--as they seek to arrive at an appropriate set of professional standards. During the brief question and answer period that followed, Pastine reiterated in a response the need to improve librarianship's image as a profession and to examine the underlying problems, so that the public will come to regard it as a profession.

The keynote address, with its global perspective, was followed by a panel discussion that contemplated varying points of view and stances that might be taken in response to ten very specifically defined examples (most applicable to music library settings) of hypothetical ethical dilemmas. Attendees of the plenary session were also invited to submit additional "real-life" scenarios for the panel's consideration. The impact of this consciousness-raising was dramatic, as the intense discussions were forced to spill over for continuation at the Social Responsibilities Roundtable meeting, fortuitously scheduled immediately following the plenary session.

The relevance of this session was clear to all who attended it and benefited from heightened awareness of an issue that clearly must be seriously regarded by all librarians. Only by appropriately defining "the right thing" within the profession and upholding the standards as professionals, can we ensure effective service for our users and earn credibility for what we all do indeed consider a valid and meaningful profession.

Suzanne Risley
Trinity College

Plenary Session III : Baltimore's Music

Jazz critic Martin Williams of the Smithsonian Institute spoke about Cab Calloway, singer and dancer. Born in Rochester, New York, in 1907 and raised in Baltimore, Calloway began his professional career in Chicago in the late 1920s with the group "The Missourians." In 1931, he went to the Cotton Club, where other blacks, such as Duke Ellington, also performed. The character Sportin' Life in Gershwin's "Porgy & Bess" was written specifically for Calloway's voice, which displayed a wide range of textures and devices, including glides, shakes, quavers, difficult intervals, and an incredible range, from low B through tenor, with falsetto going into the soprano range. Calloway, along with Sarah Vaughan, was credited with exploring the possibilities of the human voice and developing a remarkably wide range of abilities in an American style, in a manner not unlike the development of vocal techniques in nineteenth-century Italian opera. The audience was treated to two recordings demonstrating Calloway's contrasting vocal styles: "Minnie the moocher," in which Calloway employed numerous stylistic devices, and "My gal," which showcased the serious, "unmannered" side of Calloway's voice.

Mark Mazullo, Peabody Conservatory of Music, discussed "Opera and Popular Music in Baltimore of the 1840s." Mazullo's thesis was that opera changed from being a broadly popular form of entertainment in the early nineteenth century to a highbrow art form enjoyed by a specific patronage by the end of the century. Mazullo cited Lawrence Levine's theory of sacralization, a process by which an ideal or event is given cultural status that requires it to be regarded with a contrived degree of respect. Contributing to this process during the early nineteenth century was an increasing differentiation between amateur and professionally trained musicians, the growth of popular genres, and deference to European ideals of art and culture. A lack of cultural distinction early in the century was demonstrated by the variety of treatments of opera and the fact that the major theaters offered a wide range of entertainment, from opera to equestrian troupes. In antebellum Baltimore, staged operas, parodies, concert performances of vocal and instrumental arrangements of operatic excerpts, and operatic excerpts sung at home all provided opportunities for the entire populace to enjoy opera. As early as the 1840s however, a cultural hierarchy was apparent in attitudes toward opera, as evidenced by the emphasis on the educational value of opera performed in the original language, as well as the increasingly fashionable element of opera attendance. A shift away from the practices of presenting opera in English translation and extensively rearranging operas greatly narrowed the appeal opera had had earlier in the century. By the end of the century, a complete rift had occurred between popular and "cultivated" art forms, as manifested not only in the divergent forms of music, but also in the separate theaters built for performance, and in the specialization of the music publishing business, focusing on either popular genres or art music. The gap between highbrow and lowbrow culture was apparent in Baltimore even in the 1840s, but the complete detachment of opera as a popular form of entertainment was not to occur until later in the century.

"H.N. Gilles and music at the Baltimore Cathedral" was the topic of the paper given by Bob Saladini, Library of Congress. The Baltimore Cathedral has been important in the history and development of the Catholic Church in the United States and holds a pre-eminent position in the history of American Catholicism. In the nineteenth century, the Cathedral served as the showplace of the musical talent of the city and for a while, even of the entire United States. During the 1820s, the Cathedral had one of the most interesting sacred music programs in the country. The Cathedral was constructed between 1805 and 1818, and the organ was built by Thomas Hall in 1821. At that time, it was the largest organ in the United States. French emigré Henri Noël Gilles was selected as choir director. Under him, the cathedral choir achieved a high degree of musicianship, incorporating music of the masters regularly into the Mass, and performing many major choral works for the first time in the United States. Gilles, an oboist, was born in 1778 or 1779 to a musical family in Paris. He came to the United States in 1815 or 1816 and in 1818 moved to Baltimore, where he was in great demand, more as a teacher than as a performer. Gilles was also a composer of instrumental and vocal music, both secular and sacred, the latter of which was guaranteed performance. Although well-known in his time for his sacred music, since his death in 1834 Gilles' compositions have been all but forgotten. It is for his role in nineteenth-century American music history as music teacher and performer, and especially as musician at Baltimore Cathedral, that he should be remembered.

The final paper, "Nineteenth-Century Chromolithographs in the Levy Collection," was given by Cynthia Requardt, Johns Hopkins University. Requardt used the Lester Levy Collection of sheet music to trace the development of lithography, highlighting the use of color, in nineteenth-century cover illustrations. The Levy Collection contains about 30,000 nineteenth-century American popular songs, collected on the basis of their illustrated covers rather than the merit of the music itself, and is one of the best sheet music collections to document cover illustrations. Requardt described the extremely labor-intensive process of engraving, as a contrast to lithography, which made printing music cheaper and faster and was responsible for the rapid expansion of music printing in the mid-nineteenth century. The element of color was first added to sheet music while the engraving process was still being used, by using colored ink. Later, lithographed illustrations were printed using colored ink, with the engraved lettering printed in black ink. Color could also be added by printing on colored paper or by hand-coloring lithograph cover illustrations. Color-tinted lithography, in which a color wash was added over the illustration, was the next step toward chromolithography. It was possible to use two or three colors, and the effect could be enhanced by highlighting specific areas by hand. The color lithograph's image was a black outline to which color was later added. The true chromolithograph was composed of at least three colors, the colors themselves forming the image. In the 1860s, chromolithography reached its peak of quality, with delicate shading achieved by combining colors. After the 1870s, chromolithography was gradually replaced by technical developments which made reproduction of photographs inexpensive.

Michelle Koth
Yale University

Public Libraries Committee Sessions

Both Public Libraries Committee sessions at this year's national conference were devoted to "Users or Abusers: the Homeless and the Music Library." These sessions were an outgrowth of last year's Public Libraries session on "Compact discs: storage and security" where it became apparent that many music librarians shared a concern over balancing the needs of various groups of users with their responsibilities to collections and to the mission statement of their various institutions.

Session I on Thursday afternoon featured three speakers. Anita Bealer (Minneapolis Public Library) had intended to

report on a survey of library policies concerning the homeless, but, in light of Kreimer vs. Morristown, N.J. and its impact on libraries, summarized that case and talked about current efforts by ALA and PLA to develop broad guidelines for local libraries who must, in turn, be sure that their codes for library conduct are in conformity with state and local codes.

Sharon C. Baylin, Program Coordinator at Baltimore's Christopher Place, discussed the rising numbers and changing nature of the homeless population, focusing on services that libraries might utilize in dealing with users who are unable to comply with library policies for conduct. She spoke of the general lack of day facilities and the fact that libraries are safe and even welcoming places for the homeless and disturbed in an often unfriendly world.

Eileen Dolan Heitlinger described the innovative program sponsored in part by the Indianapolis-Marion County Public Library in which the city provided a day shelter with counseling services, furniture, and a reading room while the Library provided a regular deposit of books and magazines. Users were free to choose whichever facility best met their needs.

The program concluded with questions directed to the speakers.

The follow-up Open Forum on Friday morning gave 20 librarians (mostly public with a few academics) a chance for a give and take discussion on the same topic. There was general agreement that it is generally the music and periodicals areas that attract more than their share of disadvantaged users. Although security problems can be very real, libraries seem to be better able to deal with them than the pervasive problem of users with really bad body odor - and the New Jersey case has made libraries more cautious than ever in developing and enforcing policies to deal with this problem.

Richard LeSeur reported on policies at the Ann Arbor Public Library which has a carefully worded code of conduct, including the issue of body odor. This policy has been tested in court three times and is still in force. Ann Arbor has also developed an in-house set of training films for staff members dealing with the code of conduct. As the discussion developed, it became apparent that libraries have established a broad spectrum of policies based on local codes, local mores, and a director's conception of the library mission. It is also apparent that although librarians are as eager as ever to give active service to every user, choices will have to be made in this area as in other more traditional areas of concern for librarians, reflecting some of the larger societal choices that face governing bodies.

Susan R. Waddington
Providence Public Library

Ask MLA : a new format for Baltimore!

The MLA Education committee introduced a new format for three sessions at the 1992 annual meeting in Baltimore. Based loosely on the successful "Ask ARLIS" series offered by ARLIS-NA, the new "Ask MLA" sessions were designed to be open forums, each focusing on a single, broadly-defined topic. Ask MLA sessions provided the members with opportunities to obtain professional support from colleagues in MLA. Each session was overseen by a moderator, and invited guests acted as catalysts for informal discussion.

Ask MLA Session I, entitled "Getting to know the Music Library Association," was moderated by MLA President Don Roberts, Northwestern University. Several invited guests fielded questions during the lively discussion that developed. Past and present MLA board members and editors of MLA publications explained various MLA policies and procedures. The members discussed the difficulties of planning joint meetings with other professional organizations such as AMS, CMS, ARLIS, and the Sonneck Society. Next came an informal explanation of the MLA administrative structure. Members received instruction about joining committees and forming round tables of their own. All members were encouraged to participate, including new members and library students. We also learned of the ways our dues are spent and discussed the difficulties of restricted travel budgets during these fiscally lean times.

Ask MLA II, moderated by Dan Zager, Oberlin College, focused on Collection Development and Acquisition Issues. Audience members and invited guests offered advice on building a collection and setting up budgets. Reference sources such as Books for College Libraries and A Basic Music Library were suggested along with establishing a friendly relationship with the vendors. The discussion then turned to writing collection development policies. Such policies could be drafted by the librarian and a faculty library committee. An MLA committee currently is working on collection development guidelines specific to music. The possibility of establishing collection development policies between cooperative institutions was investigated. BAML (Boston Area Music Libraries) tried such an arrangement but discovered that there were too many items that each library had to purchase in order to support its own clientele. A more successful arrangement has been established between Duke University, North Carolina University, and the University of North Carolina at chapel Hill. This trio, known as the Triangle Research Libraries Network, has both formal and informal collection development and research sharing agreements. Another successful cooperative lending/borrowing arrangement has been established for sound recordings between Middlebury College and several other New England libraries.

Vendors were encourage to send flyers and sample scores or recordings to music libraries as a means of advertising their merchandise. They were reminded that non-ARL libraries appreciate receiving information, too. Several librarians

spoke of ways to perform on-line ordering of scores. The Pepper network can be used for such services. The session concluded with a lengthy discussion about sound recordings. Record reviews in publication such as Notes list new releases on a monthly basis. CD Review Digest lists award-winning recordings. The Penguin Guide and Ken's Kompendium are other useful sources. Finally, we were reminded that cooperative buying arrangements may result in higher prices if cooperative buying impacts too greatly on the publishers.

Ask MLA III, Issues in Public Service, had Nina Davis-Millis, MIT, as the moderator. This discussion revolved around advantages and pitfalls of new technologies such as electronic mail and faxing. For instance, librarians are not always aware of the legal implications of faxing music or authorization signatures. It was stressed that libraries have effective policies in place before conflicts arise. Faxed reference questions can also be problematic because the information that is provided is often too sketchy for the librarian to fully understand the nature of the question. Also, the administration of faxing services can be challenging because of the location of the fax machine or the staff's reaction to the implied urgency of the request. It was agreed that fax requests should be handled like telephone requests as much as possible.

The pros and cons of e-mail were also explored. There are now several music related journals that are available only on e-mail. Some schools require students to demonstrate a certain level of e-mail competency in order to complete bibliography courses. Although the costs of e-mail are prohibitive to many institutions, an inexpensive alternative would be MCI mail. Some wondered if the convenience of electronic services might keep users out of libraries. But others argued that efficient and accurate service would draw users toward them. At times we must explain to users that certain questions cannot be answered over the telephone and that a trip to the library is necessary.

As a consequence of the recession (and budget reductions), many libraries and librarians have had to change roles in the community as well as at their own institutions. There are a few academic libraries which now attempt to support their local public libraries whenever possible. Library administrators must remember that changing roles can be challenging for both public and technical services personnel, and that encouragement and flexibility are critical to the success of such changes.

All three Ask MLA sessions achieved the goal of providing an informal forum for the exchange of questions and answers about selected topics. The moderators, invited guests, and audience members each contributed to the success by sharing their insight and expertise with the MLA community. Anyone who has comments or questions about the Ask MLA format should contact Holly Mockovak, 1993 Program Committee Chair, Mugar Memorial Library, Boston University, Boston, MA 02215 (617)353-3705 (e-mail: mockovak@bu-pub.bu.edu)

Michael J. Rogan, Boston Public Library
Lisa M. Redpath, College of the Holy Cross
Ask MLA Coordinators
[A more detailed account of the Ask MLA sessions will appear in the March/April MLA newsletter.]

Women and Music Roundtable

The Women and Music Roundtable sponsored a session titled "Afro-American Women and Music : Two Perspectives." Daphne Duvall Harrison described the role of women singers in vaudeville and stage from about 1890-1930. She particularly elaborated on the lives and stage roles of Matilde Siserato Jones, Caddy Mitchell, Aida Overton, Florence Mills, Adelaide Hall, Ethel Waters, Edith Wilson, Alberta Hunter, Gertrude Saunders, and Ida Cox. Each of these women sang in revues, many for white audiences in Harlem at the Cotton Club. Most of them made recordings, and Duvall Harrison played examples of their singing.

Helen Walker Hill spoke on "The Music of Black Women Composers." She talked about Florence Beatrice Price, whose "Symphony in E minor" was premiered at the 1933 Chicago World's Fair. Helen Eugenia Hagen was a student of Horatio Parker. Margaret Bonds was a composition student of Florence Price, and the first Afro-American pianist to perform with the Chicago Symphony Orchestra. Julia Perry studied with Dallapiccola. Undine Smith Moore taught at Virginia State College. Walker Hill also listed a number of institutions where there are archives and collections of art music by Afro-American composers.

Joy Pile
Middlebury College

Bibliography Roundtable

The Bibliography Roundtable featured three speakers. Eugene Helms elaborated on the research he performed in the process of creating the C.P.E. Bach edition, and the thematic catalog. The sources for C.P.E. Bach are primarily in two locations: the Library of Berlin and the National Library in Brussels. Items housed in the collection in Berlin are principally holographs, while those in Brussels are manuscript copies. The copies in Brussels were originally purchased by a German collector from C.P.E. Bach's family after the composer's death. This collection was later purchased by the publisher Fétis and acquired by the National Library in Brussels. Despite two world wars, many of the sources identified by Eitner are still housed in the same libraries. Helms, however, is still pursuing manuscripts that may have migrated to Poland and the Baltic countries.

Lois Schultz, Duke University, gave an overview of the Alexander Weinmann Archive which was recently acquired by Duke University. Weinmann lived in Vienna from 1901-

1987 and was a flutist and bandleader. He earned his doctorate in musicology in 1955. He contributed to RISM and compiled work lists of somewhat obscure Viennese composers. He arranged music for band, and was a collector of sheet music. His sheet music collections are principally Viennese imprints and describe a social picture of Vienna through the music.

Calvin Elliker, University of Michigan, described the process and sources he used in reconstructing printed music in the Library of Joao IV. The library itself was destroyed during the Lisbon earthquake of 1755, but an index to the collection printed in 1649 survived. Through the use of RISM, Elliker was able to reconstruct a catalog which identified 84% of the collection.

Joy Pile
Middlebury College

Technical Services Roundtable
The first meeting of the newly-formed Technical Services Roundtable was held Thursday afternoon, February 20. Coordinator Candice Feldt welcomed the group and introduced the four speakers. Ronald Broude, of Broude Brothers, gave a presentation entitled "Music Publishing and Distributing : the Changing Market." Broude described the traditional relationships of the publisher, dealer, and buyer. The publisher is set up to provide numerous copies of one title, while the buyer seeks one copy of one title. The dealer acts as a go-between, maintaining an inventory of multiple copies of one title from which s/he can provide single copies to the buyer. The explosion of publications in the last ten to twenty years has made it difficult for the dealer to maintain an inventory. Instead of providing a product, the dealer now performs a service. The buyer requests a title from the dealer, who in turn fills the request, but not necessarily from an inventory. This can be an expensive venture for the dealer and the buyer. Serials and standing orders are favored by dealers because these orders require a minimum of expense and skilled help. Now the dealer's interest is similar to the publisher's, i.e., supplying many titles to one buyer.

Michael Fling, Indiana University, described how he learned to stop worrying and cope with automated acquisitions. Fling related the problems he had in trying to communicate the music library's orders to the university's main acquisitions department. The acquisitions department wanted a piece of paper, but for some reason the purchase request the university had been using and the orders the NOTIS system produced were inadequate. By using macros in WordPerfect, Fling developed a system that seems to satisfy everyone's needs. Bibliographic records of items to be ordered are downloaded from OCLC into the NOTIS system and then manipulated on WordPerfect. Unnecessary information is stripped from the record and MARC tags are replaced with labels. CD orders are sent directly to vendors and are subjected to a similar process. The use of macros in WordPerfect to create purchase orders works well for the music library and the acquisitions department.

Charles Slater, European American Retail Music, described the Pepper National Music Network. Librarians can use this electronic database to order materials. Slater took the group through a sample session. Items can be searched by author, title, or publisher number. In addition, the searcher can view new postings to the database by month or examine "catalogs" of opera vocal scores or Broadway shows. Orders for items can be placed at any screen. The administration of a copyright clearinghouse with copyright information and advice is a possible future enhancement.

Cynthia Whitacre of OCLC described OCLC's Tech Pro Service. Begun in 1985, Tech Pro offers contract cataloging, acquisitions, and/or processing for OCLC members and non-members. This service is tailored to fit the needs and budget of the customer. The many options available include: editing records to meet an institution's needs, authority work, original or copy cataloging, assigning call numbers, and barcoding. Costs vary depending on the institution's requirements, but system charges are included in pricing. One completed Tech Pro project is the cataloging of 1,875 titles of the Detroit Library's Motown Collection of 45 rpm's. The cataloging, which was mostly original, was done using photocopies of the record labels.

A short question and answer session followed.

Paula Hickner
Hartt School of Music

Bibliographic Control Committee
Brad Young, chair of the Bibliographic Control Committee, opened the BCC's meeting with a list of items to be discussed at the committee's business meeting. The development of a thesaurus for music and internal review of the structure of the BCC were two of the topics to be discussed. A series of reports followed.

Lenore Coral reported that the ISMN (International Standard Music Number) will soon be a reality. A final vote is set for July of this year. Catherine Gerhart (Music Cataloging Bulletin editor) announced two new publications: a five-year cumulation to the MCB and a cumulated edition of the Music Cataloging Decisions. Both will be available by summer.

Subcommittee reports followed. Jerry McBride (MARC Format Subcommittee) discussed the development of terminology for the 583 field (preservation information), ongoing problems/solutions to the coding of 04X fields, the additions of the copyright symbol for sound recordings and the sharp sign to the MARC character set, and a proposal that will allow the EAN (European Article Number) and UPC (Universal Product Code) to be coded in the 037 field (stock number). Harry Price (Subject Access Subcommittee) gave proposed topics for the subcommittee's open meeting: discussion of the thesaurus project and the

impact of not coding 04X fields on subject access. Jennifer Bowen (Descriptive Cataloging Subcommittee) gave the agenda for their open meeting: a rule revision to clean up the use of the term "musical work" in AACR2rev chapter 25, problems with citing a chief source for score and parts, and cataloging modifications at Library of Congress. Linda Barnhart reported on the new Authority Records for Music Subcommittee. The 100/240 and 700/$t combinations were to be discussed.

Working group reports were given by Ann Caldwell (Working Group on Types of Compositions for Uniform Titles), Linda Gross (Working Group on Popular Music Sources), Deta Davis (Working Group on Subject Access to Electronic and Computer Music), and Lowell Ashley (Working Group on Bibliographic Control of Video Materials). Ralph Hartsock also reported on the Subject Access to Computer Music Round Table.

The bibliographic utilities' reports followed. Jay Weitz of OCLC noted that the migration to PRISM was 92% complete and was scheduled to be completed by April. He also announced that enhancements to the authority file will be made available this spring. Brad Young delivered the RLIN report. Clustering enhancements and the availability of a citation and document delivery service were mentioned. The Library of Congress' report was given by Richard Hunter. He described the reorganization of the library scheduled for May.

Paula Hickner
Hartt School of Music

Video Roundtable

The Video Roundtable featured four presentations, two relating to public services and two relating to technical services, and a report of OLAC (Online Audiovisual Catalogers) activities of interest to the music community.

Fritz Dolak (Ball State University) chaired the session and also presented the first paper, "Multimedia at Ball State University." Ball State had several interactive videos in the collection and received money for equipment to run the programs after an apparently influential user complained to a university administrator about the lack of such material and equipment. Dolak reviewed equipment requirements and then led the group through an exploration of the Voyager Company's "Multimedia Beethoven : the Ninth Symphony."

Bonna Boettcher (Western Kentucky University) cited decisions reached in court cases in her presentation of "Copyright, Licenses, and Videotapes." Issues that she addressed included viewing videos in the library, lending videos for viewing outside the library, making archival copies, and off-air taping. Persons who could not attend the Roundtable may find the following article helpful: Jill Rooker, "Federal Copyright Law: How It Affects Academic Video Services," Indiana Libraries, 10:2 (1991): 45-53.

Charles Croissant (University of North Carolina at Chapel Hill) focused on the acquisition of music videos and laser disks in his presentation "Current Trends in Acquisitions and Cataloging of Video Materials." Welcomed by collection developers is Croissant's recent publication Opera Performances in Video Format: A Checklist of Commercially Released Recordings, MLA Index and Bibliography Series, no. 26 (Canton: Music Library Association, 1991). Current listings or reviews can be found in Opus, Fanfare, Gramophone, Videolog, Opera News, and Opera Quarterly. Vendors include Polygram, Audio-Visual Buff, Home Vision, Pioneer, Baker and Taylor, Original Music, and Chambers.

Grace Fitzgerald (University of Iowa) proposed her answer to "The Question of Main Entry in Video Cataloging." Citing the instructions to part II of AACR2rev: "The rules in part II apply to works and not to physical manifestations of those works" and "The rules in part II apply to all library materials, irrespective of the medium in which they are published," she proposed that, in many cases, main entry be by composer or principal performer rather than by title. The Working Group on Bibliographic Control of Music Video is drawing up guidelines with this approach in mind.

Sharon Saunders
Bates College

Who Owns What in the Film Music World, and How To Find It

Dorothy Schraeder of the Copyright Office presented an overview of various applicable copyright laws. As of 1978 copyright is automatic from the moment of creation. Up to March 1, 1989, notice of copyright was required (but a five-year grace period provided for registration with the copyright office), but after March 1, 1989 notice of copyright is not required. Prior to 1978 notice was essential for published materials. The definition of publication for films was when the film was available for theater distribution, and for television the point of syndication (note: the original broadcast does not constitute publication, but if the work is syndicated later it is considered to be published). Prior to 1978 the term of copyright coverage was 28 years from publication or registration (for unpublished works), then expires unless renewed during the last year of coverage, in which case the copyright is extended for an additional 47 years for a total of 75 years of maximum coverage. A caution was provided about the existence of underlying copyrights (e.g., even if the copyright for a given film has lapsed, the copyright for the play upon which it is based, the music, etc. may all still be in effect). After 1978, the coverage of copyright is the life of the author plus 50 years if the author is known and a legal person (i.e., not a corporation). For corporations, the copyright coverage is 100 years from creation or 75 years from publication, whichever is shorter. As a general rule, anything published before 1917 is in public domain since the applicable laws of that time offered a maximum of 75

years coverage. The author is the original copyright holder, but a corporation can hold the copyright if it is a work for hire (i.e., created by an employee within the scope of employment circumstances, or by written agreement between the corporation and the individual). Film composers do not hold the copyright but do get royalties.

Gillian Anderson, Library of Congress, described efforts to research current copyright holders of music composed for silent films (1898-1929). As an introduction she noted that ca. 500 theaters had orchestras to provide music for the silent films, with several others having smaller ensembles, with only the smallest relying on organs, etc. While some of the music was improvised, most of the silent films had music scored for them. While around 80% of this music is in public domain, it is still necessary to research for copyright status. She offered three examples to illustrate different conditions. The copyright on DeMille's "Carmen" (1915) has expired, but Eastman owns the only existing film and charges fees for its use. Griffith's "Intolerance" (1916) has no copyright for the original score and parts, but Chappel of the United Kingdom copyrighted the work when it published it. "Wings" has, in part, original music composed for it, along with some pre-existing selections. Sixty-eight of those selections have copyrights, all of which need to be researched before using the score. The 1924 film "Thief of Baghdad" had music copyrighted and renewed by composer Wilson with his son currently holding the copyright.

Michael McGee of BMI discussed royalties. There are no royalties for theater performances or video sales (meaning that direct-to-video films net the composer no royalties whatsoever), but there are for television broadcasts of the film. BMI monitors television performances, some radio broadcasts, etc., notes the works being performed, and checks industry cue sheets to see how royalties are to be distributed. For example, a film will have a cue sheet noting the music performed in it and who is to receive royalties. BMI itself was formed in 1940 as a response to dissatisfaction with ASCAP practices. There is no cost to join as a writer, but a publisher is charged a one-time application fee of $50. With its database of 50-60,000 names, BMI can provide names and addresses of publishers and writers as well as titles of works. They can provide some copyright information, though definitive and current copyright status requires research through the U.S. Copyright Office.

It was generally agreed that the process of locating current copyright holders is often very difficult and frustrating. The Copyright Office allows in-person research but charges $20 an hour to do the research itself. BMI will do a database search but cautions that the information is based on industry cue sheets and may be inaccurate. Also, only recently has BMI included ASCAP covered works in its database. As a general rule, most early film music can be found through Sam Fox Publishing. The Copyright Office is the place to start a search of the current copyright holder, but often does not have the most recent address of the individual. It was suggested that a registered letter to the last known address of the copyright holder, if returned, could serve as proof as a good-faith effort in securing information or permission for usage.

Tom Zantow
University of Maine

How Well Does Your Online System Accommodate Music Materials?

Lenore Coral strongly advocated persuading MARBI to include the musical sharp symbol to the MARC extended character set. Currently, the proposal to include that and other symbols is tabled pending the results of a vendor economic impact statement.

Representatives of Carlyle, CLSI, DRA, DYNEX, GEAC, ILLINET, INNOPAC, and NOTIS music users groups presented overviews of their respective meetings.

A request was made for an update to the specifications for online access of music materials (1986 Notes). There was interest in the Automation Subcommittee questionnaire to be expanded. It was suggested that more influence could be exerted for industry accommodation of music needs by allying with other groups for common problems, and by advocating exerting pressure prior to signing a contract with a vendor.

Ton Zantow
University of Maine

Spring Election Ballot

Vice-Chair/Chair-Elect
(vote for one)

____ Ann Caldwell

____ Jim Farrington

Member-At-Large
(vote for one)

____ Joy Pile

____ Michelle Koth

Return Ballots to Lisa Redpath, Secretary-Treasurer/NEMLA, 160 Dana Ave., Hyde Park, MA 02136 by Friday, May 1, 1992. To be valid, member's name must be on the outside envelope, which must be postmarked no later than midnight, May 1, 1992!

---

nemla-nemla

REGISTRATION FORM

MUSIC LIBRARY ASSOCIATION * NEW ENGLAND CHAPTER

SPRING MEETING
Friday-Saturday, May 8-9, 1992
Bates College, Lewiston, Maine

NAME: _____
ADDRESS: _____
_____
_____
_____

TELEPHONE: work: _____
home: _____

INSTITUTIONAL AFFILIATION: _____

REGISTRATION FEE:	$ 7.00	_____
FRIDAY NIGHT SUPPER*		
1. roast duck	$10.75	_____
2. broiled salmon	$11.75	_____
3. cajun chicken	$ 9.75	_____
4. rainbow cheese tortellini & fresh vegetables with alfredo sauce	$ 9.25	_____
SATURDAY BUFFET LUNCH**	$ 5.00	_____
1991/92 DUES:		
Personal:	$ 6.00	
Student/retired	$ 4.00	_____
TOTAL ENCLOSED:		$_____

Registration form, with checks made payable to Music Library Association, New England Chapter, must be received by Thursday, April 23, 1992. On site registration is welcome. Mail to: Lisa Redpath, Secretary-Treasurer/NEMLA, 160 Dana Ave., Hyde Park, MA 02136

*Friday night supper: all choices come with appetizers, vegetables, salad, dessert, bread, beverage, relish tray
**Saturday buffet lunch (buffet, salads, soups, plenty of vegetarian fare)

Yale University Music Library
P.O. Box 5469 Yale Station
New Haven, CT 06520-5469

Robert L. Loud
64 Conant Road
Lincoln, MA 01773

nemla-nemla-nemla-nemla-nemla-nemla-nemla-nemla-nemla-nemla-nemla-nemla-nemla-nemla-nemla-nemla-nemla-nemla-nemla-nemla

MUSIC LIBRARY ASSOCIATION * NEW ENGLAND CHAPTER

CHAPTER OFFICERS:

Chair:	Patricia Brennan, Rhode Island College, Providence, RI 02908
Vice-Chair/Chair-Elect:	Suzanne Risley, Trinity College, Austin Art Center, Hartford, CT 06106
Past-Chair:	Jerry McBride, Middlebury College, Middlebury, VT 05753
Secretary-Treasurer:	Lisa Redpath, College of The Holy Cross, Worcester, MA 01610
Member-At-Large:	Ken Pristash, New England Conservatory, Firestone Library, Boston, MA 02115

nemla-nemla-nemla-nemla-nemla-nemla-nemla-nemla-nemla-nemla-nemla-nemla-nemla-nemla-nemla-nemla-nemla-nemla-nemla-nemla